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Sets in Order

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DECEMBER, 1952



Merry Christmas
from your magazine of Square Dancing

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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TABLE OF CONTENTS

SQUARE DANCES	Page
Runouttanames	4
Shuffle Star	7
Barnacle Bill	30
ROUND DANCES	
Juanita Waltz	16
Whispering	34
SPECIAL FEATURES	
Square Dancing Never Left Home	3
Square Dancing on TV	5-6
So You're Single	8-9
The Round Dance Today	12-13
REGULAR FEATURES	
As I See It, by Bob Osgood	2
Women on the Square	10-11
Square of the Month (Brownie Brown)	7
'Round the Outside Ring	14-15
From the Floor	22
Calendar of Square Dancing Events	27
On the Record	28
THE GREEN SHEET	17-20

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AS I SEE IT . . . by Bob Osgood

Somehow, in thinking of dates of holidays, I always tend to associate them in terms of square dancing. When it comes to Christmas, I remember some of those wonderful Christmas square dance parties that the clubs and groups have had in the years past.

In thinking back, the most unusual square dancing Christmas to me was in 1944. Thoughts of Christmas were pretty grim for a bunch of us who were stationed at an amphibious training base in the Hawaiian Islands. For a lot of the men it was the first Christmas away from home. And for all of us, home and loved ones seemed so far away.

Making the most of the situation, the recreation officer and the C.O. of the base decided that the boys should have a party they wouldn't soon forget. Calling in the Chief Petty Officers and some of the others who seemed to have a lot of ingenuity, plans were made for a gigantic square dancing Christmas party. Chief Carpenters Mate Simpson from Tennessee and his gang went to work on an old Japanese school house just outside of the base. A crew of other boys and drivers working with the local YWCA and USO managed to recruit several truck loads of Hawaiian and Japanese high school and college coeds for dancing partners.

The party was a dilly.

Since then I have seen a lot better square dancing in a lot fancier surroundings but the fact that some of the gals were not wearing shoes and the costumes customary for present day square dances were missing didn't seem to dampen the feeling for anyone who attended. I rather imagine that on this Christmas of 1952 many of those fellows who spent Christmas together in Waianae eight years ago will remember that square dance party. I know I will.

Merry Christmas to you all! And, happy dancing!

Bob Osgood

SQUARE DANCING

never left HOME



Photo by Bob Wrede

At the Glendale home of Bert and Anne Wrede



BACK in grandma's day most all activities centered around the home. When anything special happened it would somehow be connected with the home and close family ties, whether it had been a wedding, a big party or a Fourth of July celebration.

It is just a theory, but if the truth were known the number of individuals square dancing in the homes today would probably far out-number those who square dance in the large halls or belong to the many clubs and attend regular large community square dance parties.

Tailor-Made for the Home

The reason? Well, there are lots of reasons why this could easily be the case. In the first place, square dancing is party fun and lends itself so easily to the play-room of the home where one or two squares can roll up the rug and "get to dancing." Number two; in many rural areas there just aren't enough families to gather together to make square dancing a "big crowd" event. The very fact that the farm houses and cabins are situated far from larger populated areas means that recreation was and still is limited to activities such as square dancing that make "kitchen junkets" a very normal thing.

In a great many communities, there is

little or no formal square dance teaching. For that reason new people coming into the activity must depend on those who already have the know-how to pass on the simple information to them. Usually, the experienced dancers invite to their homes a small group of one or two squares of non-dancers and in a couple of evening sessions they are ready to go out to a larger group and dance along with the more experienced dancers.

Record Companies Found Out

The record companies have had a lot to do with proving these theories. In the first place, since 1946 when the first well-balanced square dance recordings with calls were released there have been hundreds of records featuring the nation's top callers put out by all of the leading record manufacturers. These "canned" callers work for the most part in the homes and communities where there are no "live" callers. A great many areas have started their square dancing in just this manner. A couple or maybe two or three have ben "bitten by the bug" — purchased a few records — listened to them enough times to get the drift of the pattern and patter, invited a few more friends over to the house and were off on a new hobby.

RUNOUTTANAMES

By Ed Gilmore, Yucaipa, California

This delightfully simple dance is one of a series of calls recorded by Arnie Kronenberger. Available this month, it is on Sets in Order label #1020.

1 and 3 bow and swing

Promenade the outside ring

Go all the way around two by two

2 and 4 do a right and left through

While 1 and 3 are promenading, 2 and 4 do a right and left through.

1 and 3 go on to the right

Promenade past home position and lead out to couple on the right—1 to 4 and 3 to 2.

Circle four you're doing fine

Spread right out form two lines

Regular route formation with active couples, 1 and 3, nearest home.

Forward eight and back with you

Forward again and pass through

Pass right shoulders with the person opposite you.

Do not turn around—but

Turn to the left go single file

Each person does an individual left face turn and promenades single file around the ring.

Make a wheel and turn it awhile

An eight hand, left hand star.

Gents reach back with your right hand

With right hand, gents reach back over their left shoulder and take right hand of lady behind them—original partner.

Now pull them through to a right and left grand

Pull the lady around to face the gent and start a right and left grand with her.

Go right and left and don't be late

Meet your honey and catch all eight

With the right hand half way round

Back with the left hand all the way around

And promenade the corner when she comes down

Original corner.

SOMETHING NEW IS ADDED

Since its first issue in 1948 Sets in Order has tried to meet the demands of square dancers by printing descriptions of from three to six calls and round dances each month. Many callers and teachers have asked for newer material to try out for themselves and we are cooperating by publishing a Caller's Edition, which may be

found beginning on page 18 of this issue. Future editions will be available to callers by special subscription for \$1.20 per year. Only those who subscribe to Sets in Order are eligible to subscribe to the Caller's Edition. No copies sold as singles. See what you think. Is this worth 10c a month to you?

S. D. ON TV



A TOP flight television director not long ago was heard to say, "For pure pattern, simple motion to music, contagious fun and color, nothing can beat square dancing as a natural for television composition."

It is only normal that two of the leading purveyors of relaxation and entertainment should be linked in their community responsibility to bring pleasure to people in the neighborhoods of the nation. While today television is reaching out to still more and more communities, square dancing has already made its impression on just about every city and town in the country. It remains now for the hoe-down feeling to grow within the community. The leaders of square dancing strive constantly to bring more of the neighborhood into contact with classes and clubs in their area.

Let Square Dancing Be Seen

"If we could just let more people see what square dancing fun really is," said the president of a square dance association in the mid-west, "our square dance halls and classes would be filled to capacity—even more than they are today." It's basically true that to see square dancing is to want to become a square dancer.

In areas where it has been tried, regular square dance programs on television have brought forth tremendous results. In one large western city and its out-lying districts, square dancing was getting into good healthy momentum in 1948 when one of

the local television channels began presenting a regular weekly half-hour square program. This particular program which featured a certain amount of dancing for fun with one exhibition square, supplemented by an occasional guest group and its caller, went on for forty weeks. It was followed by another show which featured visiting clubs and ran successfully with a soft drink sponsor for several months.

While these shows were on the air, television itself grew from some 10,000 television receivers in the homes to well over the 100,000 mark. During this same period of time the number of callers actively working in the area was multiplied five times. Square dance classes drew capacity attendance (in one instance, where the capacity of the hall was 20 squares, prospective dancers on the first night lined up at the door an hour before the class was to begin).

Undoubtedly television was not completely responsible for this tremendous activity, for square dancing with its natural appeal draws a large and enthusiastic following. It might be noted, however, that through the extremely valuable visual medium of television the promotion of square dancing had a healthy beginning. After a year, when the regular television program ceased, square dancing had reached its highest and most enthusiastic peak in that particular area.

(Please turn the page)

12 Regular Shows

This same story is repeating itself in many communities throughout the United States. At the present time, there are no less than 12 regular square dance programs on television. All are local programs, some feature the entire period of square dancing while others throw in a "taste" of square dancing mixed with other features on every show. The value of good square dancing on television is certainly undisputed. The greatest value, of course, is to reach the non-square dancer with the type of square dancing entertainment that will make him say, "Golly, it looks easy—I'd like to try it myself!"

Square dancing shown with its true recreational and fun value and not as a flawless series of exhibition patterns alone—is the real goal that so many of these shows are striving to attain.

There are two types of successful square dance television productions. One is designed largely for those who are square dancers or those who show particular interest in watching square dancing. This type of program for whatever period of time it may occupy contains nothing but a square dancing format. It provides entertainment through various exhibitions and demonstrations as well as a certain

Photo by American Broadcasting



amount of education by means of teaching a pattern or figure or by tracing a history or expressing a certain philosophy of square dancing. To the people who watch a show of this type more than once and tune in as a regular habit there is no doubt that it can be of the greatest value.

The second type of show can reach an even larger audience. It is a combination type of program where American folk singing, American folk dancing, and American folk activities of all varieties combine their drawing power into one show. Usually, a show of this type can be paced rather rapidly. The variety of its acts complement each other. The wise producer of a show of this type will realize that square dancing must have a feature spot, also, that it must be shown in sufficient proportions so that each dance lasts long enough for the viewers to appreciate the patterns.

Keep Dances Simple

Only certain types of square dance figures lend themselves with advantage to the television cameras. These patterns are the stars, the lines and the circles that give definite geometric feeling and provide pleasant viewing. It is not necessary to dig out the most complicated "hashed up star figures" when the simplest "Texas Star" can be just as beautiful and look just as difficult to those who are not dancers. Actually, the simple figures are far more appropriate than the more difficult ones.

The actual appearance of the dancers will do more to "sell" square dancing than anything else. A smiling face will quickly cover up a mistake in pattern. Remember, the viewers are, in the majority, not square dancers and will not know whether you are making an error or not. They will remember the fun, though, expressed in the smiling faces.

The purpose of any television show of this type should be for the stimulation of square dancing with the glorification of no one individual, or group of individuals but for the unselfish promotion of square dancing for all and by all.

Good square dance television programs with the right kind of sponsorship have helped in many areas. Perhaps your area, too, can benefit. Why not give it a try?

SHUFFLE STAR

By Frank Tyrrel

As Called by D. E. "Brownie" Brown

Side couples center and back to the bar

Head couples center with a right hand star

One full turn go all the way 'round

Pick up your corner with the arm around

In a right hand star, head couples star full around to their corners, take them with arm around the waist and star promenade.

Star promenade the wrong way around
Clockwise.

The rim steps out and turns right back

Outside four turn back and go counter clockwise.

Go twice around the old race track

Catch 'em with a left like an allemande thar

The rim backs up in a right hand star

Working with same person that you were in Star Promenade with, pass them once and catch them with a left forearm grip the second time around and the outside four make an Allemande Thar star.

Shoot that star put the outside in

Each couple turns half around so that the outside four are now in the center.

Pass just one and swing like sin

Breaking the star, walk forward, man passing man, lady passing lady, swing the next person—Original right hand lady.

Allemande left and a right to your girl

It's a wagon wheel boys make it whirl

Regular Wagon Wheel.

Spread that wheel way out wide

Slide the star to full arm's length.

***First lady under turn inside**

Gents hook on as you go through

Step right along go two by two

Active lady turns in under left arm, taking partner with her and goes under arch made by the couple behind and continues under the next arch and the next. Gent, as he is being pulled through arch by partner takes the hand of lady in arch and in turn pulls her through. This action is repeated by each gent as he is pulled through arch until all four couples end up in eight hand circle, circling inside out.

Circle up eight hands inside out

Eight hands up with the sunny side out

Break with the left pull the right lady under

Swing the next and swing like thunder

Gents break with the lady on their left, pull the right lady under their right arm—simple dishrag—and swing the next lady—Original corner.

Allemande left, etc.

*To avoid confusion, couples may be designated instead of the ladies: 1st couple under with the lady in the lead, etc.



DARRELL "BROWNIE" BROWN

"Brownie" Brown, a pleasant-spoken, peppy-calling chap from Manhattan Beach, California, is making a name for himself wherever he sashays to call. Excitement and a nice sense of rhythm distinguish his calling and create fun for his dancers. Brownie was "dragged" to his first dance in 1948, by his wife Willie, to take square dance lessons from Oliver Flint on a PTA-sponsored course. Since he had a musical background (he can play about a dozen instruments), Brownie found square dancing a perfect rhythmical outlet. He got started trying to help others with their square dance problems in a friend's garage, and then taught three beginner classes the fundamentals. About this time he was encouraged by his mentor, Flint, to try more calling himself. In the summer of 1949 he had his first "professional"—or paid!—calling job at a dairy company picnic outdoors in a park, and was petrified! When he recovered he went to Ralph Maxhimer's caller class, and in 1951, he attended Pappy Shaw's August class at Colorado Springs. Brownie and Willie still enjoy square dancing very much themselves, and Brownie finds that frequent dancing makes him more in tune with the viewpoint of his crowds, so that he can call a better dance. Noted for calling challenging dances, he believes that a dance should be challenging only as long as it's fun and not a contest between caller and crowd.

SO YOU'RE SINGLE



Los Angeles Club Solves An Age-Old Problem of Dance Partners and Proves There Is A Place For Everybody in Square Dancing.



Photos by Joe Fadler



WAY back in 1949, when the demand for callers and teachers in Los Angeles so far exceeded the supply that many callers were working seven nights a week, one of the major problems confronting the rapidly booming activity was the fact that a partner of the opposite sex is necessary in order to learn to square dance (plus, we grant, the co-operation of three other couples). Many clubs and classes would register only couples, which left the single people of all ages the choice of not dancing at all, or of forming a forced alliance with some other single person for the sole purpose of learning to square dance.

It got to be like Mark Twain's pungent comment on the weather, "Everybody talks about, it but nobody does anything about it." In this case, however, somebody did. That somebody was Carole Green, a brown-eyed bundle of organizational T.N.T. Four months of trying to learn to dance without a regular partner, and a year of dancing in higher level groups had shown her the need for some special place and time for the many singles to learn and then to dance once they had the fundamentals down pat.

Her letter, offering to unite all singles interested in square dancing, which was published in *Sets in Order*, July 1949, fired

the starting gun, and, plus notices in the local papers produced a response that kept the mailbox bulging for weeks. She secured a caller, hired a hall, and held her breath.

It worked. In August, 1949, Bill Bailey called the first square dance for Bachelors and Bachelorettes at Plummer Park, Hollywood, to a crowd of singles so great that the group adjourned after the dance to find more adequate accommodations. A school in Westwood provided two rooms, thus affording facilities to put in operation one of the basic premises of the club, which was the simultaneous operation of a beginning class sponsored by the more advanced groups.

By establishing a minimum level of proficiency for the individual dancer before transfer from the beginning to the more advanced group is encouraged, dancing is kept at a fun level for the more experienced dancers. Progression is further simplified by the practice of combining the two groups for part of each meeting, so that they meet other dancers and dance to other callers. Also, as nothing makes such good dancers as dancing, the feeling of accomplishment derived from getting through a few simple rounds and tips with more advanced dancers, is a real incentive to the novices to continue learning.

Over the years, the Bachelors and Bachelorettes have formed branches in various parts of Los Angeles as well as in outlying communities plus a round dance workshop, and the enthusiasm is still growing. The clubs are non-profit, conducted on a donation basis, and the low cost operation has been made possible by the whole-hearted co-operation of the L.A. Board of Education Youth Services Division in providing facilities. There is no slightest suggestion of a "Dance Hall" or "Lonely Hearts Club" atmosphere, as all age groups (from public school to pension) mingle freely and dance together, often with little chance of continuing the dance with the partner they chose, for mixers are the rule. Single men and women are thus afforded the chance to engage in a recreational pursuit that is lasting fun, and no one minds coming alone, for he or she knows that each is needed to complete a square.

Each club has its own special events during the year, such as pot-luck dinners, box socials, barbecues, etc., to which all B & B members are invited, and, several times a year, all the clubs unite to have a Jamboree or Festival. These large parties are attended by hundreds of members—the Holiday Hoedown of Christmas '51 drew 300 in a pouring rain.

Presidents of the various B & B groups agree that the club has offered not only a diversion and recreational outlet for their many members, but has allowed them to meet on a basis of absolute equality, has met personality problems, and in general, done the great good that the square dance activity always does everywhere, proving it an activity in which all may participate.

Carole Green, whose idea it was in the first place says, "Many organizations, including churches, have tried to solve the universal problem of furnishing a high plane medium through which single men and women may convene socially, recreationally, inexpensively, and without hesitancy of attending alone. The answer has been found in our square dancing. Square dancing furnished it and we feel that the thing that makes these clubs possible, and successful is that very medium of square dancing."

B & B Holiday Hoedown — 1951

Photo by Joe Fadler



THE CLUB SECRETARY

What She Does...

An often unsung heroine of the square dance clubs is the hard-working club secretary. Much of the success of the club depends upon her friendliness, alertness, and the amount of time she is willing to devote to her job.

After observing a number of club secretaries in action, it would seem that their job can be divided, roughly, into two parts. First, what they do prior to a club dance; second, what they do at the dance itself.

Outstanding examples of a smoothly-operating club and a capable secretary are the Rinky Dinks Club of Hollywood, California, and their first secretary, Betty Franzen. Since her method can be generally adapted to most groups, we'll give you a rundown.

Most important are the cards that go out to remind members and guests of an impending dance. At first, Betty sent cards to both of these groups with printed information to which she added, by hand, her name, address and phone number. She addressed the cards by hand, also, for the personal touch. Since the club had 40 members and probably again as many guests, this proved to be a time-consuming operation and costly as to postage. Now a revised, much simpler card, with the most pertinent information, plus a drawing of little Rinky, the club mascot, (originated by Chuck Jones), goes out to guests only, except in the event of special closed club parties, when they go out to members only. They are still addressed by hand. Betty tried a rubber stamp for some of the dance info, abandoned it because it didn't seem friendly enough.



• Betty Franzen greets dancers at the door.

The secretary also writes notes to new members, welcoming them into the club. In this case, there is a printer in the crowd, which helps on stationery and cards.

Betty maintains a box-file of 3x5 cards on members and guests. Whenever a guest is invited to dance at the club, a card is made up and goes into this file alphabetically, with a note of the name of the member inviting him. Address and phone number of the tentative guest are followed by three headings: *Invited. Accepted. Raincheck.* Beneath these, Betty lists the date of the dance to which the guest is Invited; makes



a check (✓) under Accepted, or, if the guests want to postpone their visit until a more convenient time, she makes a check under Raincheck, and the reason, such as, "husband works nights until January. Invite back then." If an invitee fails to acknowledge the invitation, bang goes a red X on the card. Crossmarks on the check under Accepted (✓X) mean that the spelling of the guest's name, and address have been verified.

In the file-box, member-cards come first—then the guest-cards, along with name-tags, for facility of use.

At the dance itself—and this particular club meets twice a month—Betty is on hand bright and early before the dance starts, so she can have name-tags of members and guests expected that night out on a table near her position at the door. Members give her a list of their guests for the next time, after each dance, so that Betty can pull the cards, send the post cards, and have the name-tags ready. Sometimes a member will guilelessly produce a guest she hasn't known about. If Betty sees them coming and knows said guest, she'll rummage quickly in the guest-file and see if there's a tag, which she'll pull out pronto. If she doesn't know them, she'll watch while the anonymous ones sign the guest-book, always present at every dance, and try to read their name upside down! Then, she is at least prepared to say, "Hello, Joe and Mary Doakes," while she makes out name-tags.

No money is collected at the door at Rinky Dinks, but some time during the evening, the caller announces collection time. This developed because the caller starts his dance promptly, and those coming in are rushed into squares right away. Since Betty is, perforce, official hostess of the club, at the door to extend a friendly welcome to the dancers as they arrive, it makes her job easier, too, if she can zip them rush-rush into squares.

Betty's bookkeeping on her club file takes time and diligence, as well as patience, but she has found this worth-while in final results. The whole idea is for the club secretary to be as efficient as she can and as hospitable, as well. She's aiming to achieve the most hospitality, friendliness, and welcome, and a systematized approach helps her attain that end.



The ROUND DANCE Today

Written by Frank Hamilton for Sets in Order

WHAT has appeared to be a strong upsurge in Round Dance popularity the past few years—as evidenced by the organization of Round Dance classes and clubs and the flood of new routines—*may* be just a situation in which a relatively few enthusiastic and talented dancers are round dancing a great deal. There is no question but that far too many square dancers are taking no part at all in this phase of our program. To insure the continuation of the movement which means so much to all of us, we should do everything we can to *spread* enthusiasm and to increase participation in Rounds by all dancers.

“Rounds” have been used as intermission dances since the early days of square dancing. These earlier couple dances were quite simple by today’s standards, but even in the “good old days” many ardent square dancers “sat out” the Rounds. Compared to square dancing, the Round requires more dancing ability, rhythm, and grace; it takes much more practice and memory work; and it calls for the courage to work it out alone with *one* gal whereas in squares the blame for mistakes can be shared with *seven* others. Many men in particular avoid Rounds rather than appear at a disadvantage—but these same men become more enthusiastic than their wives when they *know* a Round.

Here are some suggestions for increasing interest in Round dancing. Maybe some will prove helpful in your area.

Discourage the Current Competition in New Rounds

Dancers who wish to be first to show off the very latest untried and half-learned Round are just as much to blame as the Round Dance teachers who desperately seek to be first and certainly not the last to teach the *NEW*. Most of the conscientious Round Dance instructors would much prefer to held back on the new but they get so much pressure from the most aggressive

“eager beavers” that they fear their failure to teach everything will class them as “has beens.” It is too much to assume that every one of the thirty new routines of the past twelve months can be worth dancing. Few dancers have the time or desire to learn that many; once learned, when would we find time to dance all of them? This problem has been met squarely in some sections. Bakersfield has a committee of callers which selects the ONE Round to be taught by all each month and danced long and often enough to be familiar. San Diego, San Bernardino-Riverside area, and the Spokane section all seem to be able to control the worst of the influx and screen out the best of the new.

Carolyn and I teach just ONE new dance a month—picking the one we and our Round Dance teaching friends feel is the best. We *never* touch a new Round until it has been danced somewhere for at least a month! While this policy costs us an occasional “eager beaver” couple, it spares our people from wasting time on the many short-lived, scarcely danceable dances which are always cropping up. It gives us time to work on basic steps and to dance for *fun* many of the older and the traditional Rounds. Interestingly, our classes have expanded and the number of drop-outs has become almost negligible since we instituted this policy last year.

Round Dance Classes and Clubs

Those who have a special interest, talent, and the time to specialize on Round Dancing should be able to do so—but this should be done in groups of kindred spirits—not in square dance clubs where the majority may not share the enthusiasm. Our five years of specialization on Rounds would indicate that Round Dance groups would be wise to follow these policies:

a. The program should have a foundation of sufficient instruction and drill to insure the *correct* and *easy* execution of the

BASIC or FUNDAMENTAL steps used in *all* Rounds. This applies particularly to the WALTZ. Nothing distresses me more than to see people rushing around trying to memorize elaborate routines of the very latest dances when they haven't taken the time and effort to learn how to two-step, grapevine, or waltz correctly and easily. Those who are trained in the basic steps can learn a new dance quickly and dance it with the joy of accomplishment and grace.

b. The program should include some of the fine old traditional dances just for the joy of dancing them and to preserve them for the years to come.

c. Unusually *long* routines requiring hours to learn and memorize or complicated steps beyond the ability of good average dancers should be black-balled.

d. One *good* new routine per session and not to exceed twelve new ones a year should be enough for any group.

e. Carolyn and I urge members of our Round Dance groups to confine their "fancy work" and "highest stepping" to Round Dance class. We suggest that, when they are dancing in their *square* dance clubs, they let the caller or those *not* in Round Dance classes choose the Rounds. We also urge them to dance with the *non-rounders* at such dances in an effort to gain their interest and give them some fun. We suggest that our people do the Round the way *that* caller teaches it—at least during his instruction period—even if his way is incorrect.

Square Dance Clubs and Round Dancing

Rounds fit into the square dance program *ONLY* if the majority of those present participate. Rounds used should be limited to the easier couple routines and

mixers which can be quickly learned and danced with *fun* by most dancers.

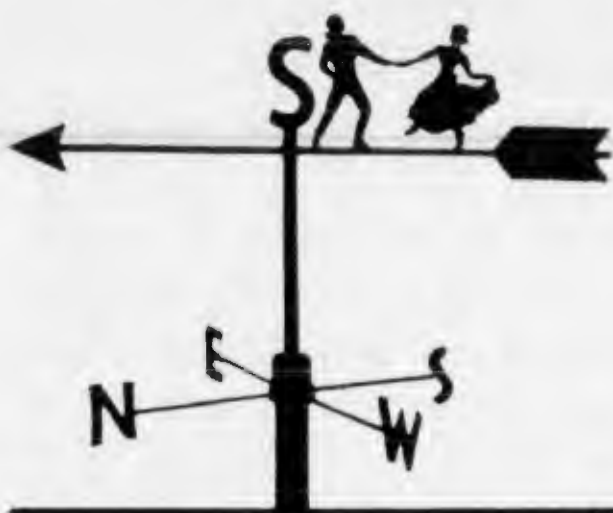
A Round should be used often enough and over a long enough period so that the dancers will not have to re-learn it each time. The caller should announce the name of the following Round or Rounds at the end of the tip—before intermission—so that those wishing to do so may think it out or walk it through.

If a few measures of the record are played at the end of the break as the dancers are forming for the Round, the rhythm, tempo and "feel" will be established. We recommend that no Round should be actually danced until the group is formed around the hall. This may be done either by having the people form a large circle holding hands or just by forming a circle of couples. We have found that this procedure encourages more participation, helps get the whole group started *together* with the music, and facilitates the flow and movement of the dance without the typical bunching and over-spacing.

If the dance is brand new, the caller or someone else should *demonstrate* it to music; then break it down and teach it. If a fairly new one, it should be briefly demonstrated while the group watches. In *all* cases with most clubs, the Prompter's Cues should be called over the mike the first time or two through the pattern as the dancers try it.

Think over these various ideas, then, if you feel Rounds *are* a part of the square dance program, go home and see what you can do about overcoming some of the abuses or mistakes which could endanger the continuation of our whole dance movement. *Participation* is the keynote to success in a social undertaking—let's keep the Round Dance for the whole group.

NOTE: Frank and Carolyn Hamilton, members of Sets in Order's Summer Institute Faculty, have expressed the ideas on the subject of teaching rounds that they have "discovered" over a period of several very busy years. The place of rounds in the square dance picture is an important one and your reactions to this article and any additional personal observations along this line will be most gratefully received. THE EDITOR.



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, Calif.

Festivals — To Come

Don't feel too sad if you missed the lively affairs covered under the heading "Festivals—Gone." There are still more Festivals to come and perhaps you can find a magic square dance carpet to get you around to them. Dallas, Texas, for instance, will play host to dancers and callers from all over the nation at the 3rd Annual Southwestern Festival, to be held in the huge Agricultural Building in Fair Park on Dec. 5-6. It will again be sponsored by the Dallas Federation of Women's Clubs and the Dallas Morning News. Lee Bedford, Sr., is co-director and Bob Osgood, from California, will MC. Festivities will begin with a reception Friday P.M., dancing beginning at 8:00 that night. On Saturday A. M., a Callers' Clinic will be held at Casa Linda Lodge; on Saturday P.M. a Square Dancers' Clinic at Fair Park, and of course, dancing again at night, plus after parties. This year's Festival will lop over into Sunday which will be a day devoted to couple dancing.

In 1953 (and it's not so far away), one of the first noteworthy events is the gay St. Paul Winter Carnival with the 4th Annual Square Dance Jamboree to climax the first day's activities on January 31st. Place, the Municipal Auditorium. Square Dance Chairman is John Wald and arrangements are being made to accommodate more than 200 sets of squares, probably the largest get-together of square dancers in the history of the Carnival. Many other events are planned for St. Paul's spectacular week, Torchlight Parades, Coronation of King BoreasXVII and the Queen of Snows, Storming of the Ice Palace, etc., etc. It should be quite a week, for things don't settle down until February 8, closing day of the Festival.

Festivals — Gone

The fall has been a busily festive time—what with giant square dance celebrations taking place in many sections of the country. On October 18, the 3rd Annual Round-up was held in Robinson Auditorium, Little Rock, Ark. After the welcoming address by the mayor, some 25 callers took their turns at the mike, with Dan "Pappy" Keeley winding up the show on his Crawdad Song. Exhibitions and couple dancing spiced the squares.

November 1st was the date of the 6th Annual State Festival of the Oklahoma State Federation, a tremendously well-organized affair with a well-rounded program offering clinics, idea exchanges and loads of good dancing. Howard Thornton, Federation Prez, headed the clambake, with Buck Blackwell, Homer Howell, Guy Gentry and many others lending able assistance. On the same date, farther west, in Douglas, Arizona, was the 3rd Annual Festival of the Spinning Wheel Club, again with clinics, a fashion revue, couple dancing, and the Grand Festival Ball with Al Ayars and Tom Glenn M.C.-ing.

In Chicago, on November 8, the fabulously huge International Amphitheatre housed the dancers who came from many states and Canada to get together for fun and frolic at the 3rd Annual International Festival. The Prairie-Farmer-WLS Radio Station plus the Chicago Park District plus the Chicago Area Callers' Assn. were responsible for the work of preparing for this colossus of dances with top-notch callers, slick exhibition groups, and plenty of participation dancing.

Kansas City's Municipal Auditorium was the scene of a fine whingding on Nov. 14-15, where dancers could enjoy a chuck wagon breakfast, workshop, and the big

dance, plus lots of smaller get-togethers wherever there was more than one square dancer. The Blue Ridge Boys provided music for this 3rd Annual Greater Kansas City Callers' Festival.

Out in Globe, Arizona, dancers were invited to "Come and Meet Old Friends" at the Copper Cities' 4th Annual Festival in the High School Gym on Nov. 21-22. Forrest Delk and his Gulley Jumpers from Silver City, N. M., furnished the danceable music. Also, on November 22, the Port Arthur Council put its best foot forward with a Festival at the Pleasure Pier Ballroom, Port Arthur, Tex. The afternoon workshop at this 3rd Annual Festival featured five outstanding teachers giving new squares and rounds, and was followed by the big Jamboree dance at night. Veden Otto was General Chairman of this event.

Activity in Florida

So many square dancers repair to Florida for sun and the winter season and indulge their hobby as well. In Clearwater, some 300 people a week attend the dances held at the Beach Civic Center, to dance under the rustling palms and a fat tropic moon to the calling of R. R. Orcutt. In West Palm Beach, W. C. Embury, who also edits a square dance paper called "Bow and Swing" (Florida visitors should have this and can get it from R.R. 1, Box 390, West Palm Beach) does a lot of calling and teaching, along with Ty Persson. In the Orlando area, Jimmy Clossin, from Texas, conducts his classes. In the St. Petersburg and again, Clearwater, section, Don Armstrong of New Port Richey, is president of the Florida Dance Assn., an active caller, and aided by the above-mentioned "Railroad" Orcutt, Corb Echols, Jr. and Sr., and H. D. Ovington. In Tampa, Hannah Cunningham, of the Recreation Dept., is active. Check George Hoyt in Daytona Beach; Bob "Howdy" Creider in Ft. Lauderdale; R. C. Lindstrom and R. J. Waterworth of Bradenton; John B. Trumbull, Pompano Beach; Gordon Blaum, Miami; Dr. J. Frank Hawkins, Lakeland; "Woody" Dukes, Fort Pierce. With this imposing list for a springboard, go to it, you winter visitors.

Loveland Doings

Square dancers of northern Colorado and southern Wyoming had themselves a real dance on Oct. 6. Scene of the shindig was Loveland, Colo., where the Lovely Lake is, and 22 squares gathered to swing and sashay to Bob Osgood's calling. Twelve local callers were present, and with club presidents, partook of a steak supper at Dude Corral before the dance. Frank Simpson was in charge of the dance and it was an evening long to be remembered.

The Edwards' of Colorado Springs

In the "young married" set, a couple doing much to foster the friendly fun of square dancing are Robbie and Dean Edwards of Colorado Springs, Colo. Robbie was early inculcated with the spirit of square dancing, for she was one of the Cheyenne Mountain Dancers with "Pappy" Shaw. Her husband, Dean, a native of Colorado, has obtained most of his knowledge by listening and talking to older callers of the region and diligent perusal of all written material on square dancing. These young folks, in their early twenties, are in the championship class themselves, as to calling and dancing and Dean teaches and calls locally, as well as traveling out of town a dozen times a month for calling dates. One of the clubs which illustrates the Edwards' contribution to the world of square dancing is the Circle Y group, which Dean formed with 6 squares in 1948. Now 30 squares meet every Saturday night in the YMCA Gym, where Dean imbues the dances with his spirit of "Everybody's welcome—come on in and have a good time."



JUANITA WALTZ

Music by Juanita Femling; Dance by Morrie Morrison

Record: Morrison 505.

Position: Couples in closed dance position, man facing line of direction.

Directions for man, woman does counterpart.

Measure

Pattern

- 1-4** **Hesitation, —, Step, —, back turn, — forward, —,**
Step forward left, bring right beside left without taking weight (hesitation step). Repeat on right. 2 more hesitations, stepping back left with a quarter right face turn, and stepping forward right toward wall.
- 5-8** **Waltz left; 2; 3; 4;**
Starting on L, do 4 left face box waltzes making $1\frac{1}{4}$ circle in place to end facing line of direction. Do not progress.
- 9-16** Repeat measures 1-8.
- 17-20** **Zigzag left, cross; right, 2, return; forward, 2, man pivots; back up, 2, both pivot;**
Walk 12 steps moving in line of direction, 3 steps per measure as follows: In semi-closed position walk diagonally forward to man's left, lady crossing to man's left side on 3rd step putting her back to line of direction; on steps 4 and 5, walk diagonally to man's right with lady backing up, and on step 6, lady returns to semi-closed position on man's right. Walk forward on steps 7 and 8, on step 9, man steps around in front of lady on his left, putting his back to line of direction. On steps 10 and 11, man continues backing in line of direction and on step 12 he steps on his right and pivots with partner in right face turn to semi-closed position.
- 21-24** Repeat measures 17-20 but on step 12, pivot to closed position with lady's back to line of direction.
- 25-28** **Balance, around, —; balance, point, —; waltz back, —, —; balance side, —, —;**
Balance forward on left and on counts 2 and 3, move right foot in a small counterclockwise circle beside the left foot; balance forward on the right foot and point left forward; 1 waltz stepping back left in a $\frac{1}{4}$ right face turn; 1 balance step to right side.
- 29-32** **Waltz left; 2; 3; 4;**
4 left face turning waltzes.



ON THE COVER

Stepping out of the cover this Christmas issue is our party hostess, lovely Paramount Pictures Starlet Joan Taylor who, along with the rest of the Staff, extends to all of you the Merriest and Warmest of Holiday Seasons.

Photo by Joe Fadler

Sets in Order

GREEN SHEET OF CALIFORNIA NEWS

DECEMBER, 1952

SQUARE DANCERS FEATURED ON NEW TV SERIES

SOUTH COAST HOST TO ASSOCIATION COUNCIL

South Coast Assn., personified by the Jack Pitts', Pres., and Harry and Helen Shields, Secy., were hosts to the Council of Seven Square Dance Associations of California on October 18th. Meeting took place at Ted and Zella's Recreation Center, Fullerton. Representing the Cow Counties were the Vaughn Dunlaps; the Palomar Assn., the Willis Kilmers; A-Square-D, the Walt Hessel-flows; Western Assn. of San Gabriel Valley, the "Hoppy" Hoppins. The Bob McCartneys were there from Open Squares; and the Jay Orem from Sets in Order. During the meeting, Dunlap reported on the 2nd National Convention in Kansas City, and the boundaries of the various Associations were discussed, as well as the problems of interesting new members in existing clubs. Among other topics up for discussion were the basic purposes of Associations and what they can do for member-clubs, the good ol' tax on dances problem, and what could be done about "benefits" on projects unrelated to square dancing. Helen Orem was appointed Permanent Secretary of the 7-Association Group. After the meeting the group adjourned to Sunny Hills where they consumed a hearty and satisfying dinner at the Chuck Wagon and topped it with a good evening of dancing to Bob Hall. Cow Counties Assn. will be the next hosts for the Council.

BEGINNERS' CLASSES SUCCESSFUL

The beginners' square dance classes sponsored by the 4th District, A-Square-D, under the chairmanship of Earl Heal, have proved enormously successful. At the Lennox Women's Club in Inglewood, average attendance has been around 12 squares; at Beryl Heights School, Redondo, around 8 squares. Experienced dancers come in to demonstrate and help the fledglings, and callers donate their services. Among those who have conducted sessions are Clarke Kugler, Gerald Reeser, Brownie Brown, Ruth Caruthers, Vera Baerg, Slim Brough, Merl Olds, Lee Boswell, Ronnie Richards, and Scotty Williams.

Sponsored by the American Broadcasting Co., a new series of hour-long shows to feature square dancing and top entertainers has begun. Each week a different square dance club makes a "guest appearance" on this "All American Jubilee" (KECA-TV—Channel 7—Wed. 7-8 P.M.) Some of the clubs scheduled are: Merry Go Rounds (Maxhimer); Calico Squares (Kronenberger); Do Si Do (Jonesy); a Bill Hiney group; Boots and Frills (Brough); Allemanders Right (Hoheisal). Bob Osgood M.C.'s the square dance portion of the show.

INVITATION FOR NEW YEAR'S

Boots and Slippers Club of Lakewood are having their annual New Year's Eve Party, Dec. 31st, from 9:00 P.M. to 12:30. Last year clubs from all over Southern California attended, and this year experienced square dancers are invited to what is planned as an even "bigger and better" event. Brownie Brown will call to the music of Shirley and her Beeman Brothers. Place, Pan-American Park, corner Charlemagne and Centralia, Lakewood Village, near Long Beach.

BAKERSFIELD HIGHLIGHTS

Following the example of See Saw Squares of Van Nuys, Bakersfield B-Squares has begun planning its dance nights around a central theme. Oct. 18th the dancers enjoyed Nuttin' Special, featuring, among other stunts, a cocoanut tag dance and an auction of said cocoanuts. What with the approaching election, the Nov. 1st dance was a Whistle Stop Party, callers representing the V-1 Party, Hen Party, Stag Party, etc., calling from the rear platform of the Party Line. Bernice Braddon started B-Squares in 1949 and was the only caller in town at that time. It became a workshop club and many callers got their start there, such as Harry Carr, Ken UpdeGraff, Louie Leon, Earl Rapp, and Jack Hayslett.

B-Squares and Wagon Wheelers co-sponsored a dance with Ed Gilmore as guest caller. Members of other Bakersfield clubs were invited and following the dance all dancers were invited to B-Squares' Dave Beauchamp's game room for home-made pie and coffee donated by the sponsoring clubs' members.

SAN FERNANDO SASHAY

By Larry Shiffer

Did you ever stop to think what an important part guests play in the square dance picture? Small private clubs would fold without them and larger clubs would have a hard time keeping up. Just to give you an idea, we have collected the following lists. Many of these dancers belong to top rate clubs, but listed are only those attending clubs where they're not members.

At Friendly Squares' party: The Paul Sauters, Pete Peterson, the Art Bonsarts, the Chuck Conells, the John Rosburgs, the Jack Langos, the Fred Brays, the Bill Hineys, Herman Brinks, Andy Sackers, P. Petris', Earl Kellys, La Rue Rounds, Mrs. Fleming, Harriet Davis, Bill Ray, Ruth Roll, Lorna Ringer, Paul Smith, Ed Fisher, Teddy Knippenberg, Thelma Connor, the Sam Ralphs.

At Starlight Squares party there were 23 squares on the floor at once. Visitors included 3 squares of Joel Orme's Jubilees. From the list: the Walt Hessenflows, Peter Gruenbergers, Dr. Walter Cooks, Geo. Senrows, Arch Fenners, J. J. Pattersons, Brownie Brownells, Emery Clarks, Jim Delaney, Jean Lassen, Zora Leary, Hope Jones, Joseph Mehlos, Gladys Goldstone, Dale Heberly.

Covered Wagon Squares: the Elmer Sharps, Bob Guhls, Fred Hogans, Bill Covingtons, Hal Priests, Ed Sullivan, Harry Steiners.

Jeans and Janes, who really pack that little hall, had the following: the Russ DeMotts, Benny Mathews', Ed Grafs, Jay Orems, Bill Brents, Werner Donats, Bryce Cannons, Clarence Dettman, Kathy Atkinson, Naomi Putman, Steve Eisele, Ben Stephens, Pat Beeson, Nelda Cornitius, Mert Taylor, the Charlie Doanes, Homer Zumwalts, Chris Christensons, Bob Harkleys, Glen Porters, Earl Muhlenbachs, George Eisenharts, Jim Johnsons, Harry Caruthers', Earl Thompsons, Jack Brooks', Lee Boswells, Harold Whites, Bill Wallers, Bill Holmes', Ken Cramers, Ray McDonalds, Johnny Barbours, Margaret Barrett, Walter Wegman, Virginia Gibson, Max Hankins, Duane Rommer.

Tid-bits . . . A new floor has been laid in the Round Robins' Hall and it will be known as just that from now on. Call Gordon Moss for info on this 2nd Thursday dance. . . . Tab new classes, with Spike Henderson teaching. Beginners at San Fernando Jr. H.S. every Tues 8-11; John A. Sutter Jr. H.S. every Thurs. 8-11 (Canoga Park); Refresher, Van Nuys Jr. H.S. 2nd and 4th Weds. . . . Y Knot Twirlers with Homer Garrett have re-joined the Leo Carrillo TV show . . . Haylofters, with Max Wolf calling, celebrated their 2nd birthday at Reseda Park. Guest callers were Ken Keenly and Al Gottlieb, and Don Castelletto and Joe Stroud furnished excellent music. Haylofters welcome guests at intermediate-advanced level 2nd and 4th Saturdays.

SAN DIEGO COUNTY REPORTS

The Fiesta de Cuadrilla is past now, and only echoes of the whooping and hollering roll around Balboa Park in San Diego. The Saturday night dances were M.C.'d by Earle Mount, Van Van der Walker, Bud Blakey, and Harold Lindsay, with music by ACA Ranch Hands, and Cactus Trio. Stuff started long before that, however, with impromptu square dancing beginning shortly after registration on Saturday A.M. There was also morning round dancing. On Saturday afternoon, dancers were offered a "spectator" show where they might rest their tootsies for the evening frolic. Helen Mighetto, Millie and Bud Blakey were in charge of the lovely fashion show, and exhibitions, in comic and distinctive vein, in both rounds and squares. After Chuck Wagon supper, the Town Hall Meeting, and after the big dance, the Late Dance Party. Sunday's Buffiesta, a Spanish lunch, was served at 11:30 A.M., followed by the Amigos Dance with guest callers. General Chairmen of the event were the Van Van der Walkers, with good assists from Maria Fielding, Earle Mount, the Harold Lindsays, Frank Dysons, Milo Bales, Buzz Brown, Helene Sherman, and many more hard-working and much-appreciated folks. The whole affair exceeded the anticipation and proved another milestone along the square dance highway, with some 3000 people in attendance.

Fiesta Tid-Bits . . . Running out of tickets at 1000 on Saturday night . . . Having to open another hall on Sunday, there were so many dancers . . . Tamales for breakfast? . . . Three photogs trying to take same shot in same place of same people . . . Seattle's Doc and Mrs. Price being adopted by San Diego . . . The Mayor proclaiming Nov. 1-2 Square Dance Days . . . Maria Fielding selling tickets, welcoming out-of-towners, and trying to learn new rounds at once . . . Thank you from chairmen and committeemen to everybody participating.

News from Palomar Association: Callers Elmer Hogg and Whitey Brotzman out of circulation for awhile, both missing calling and being missed, very much . . . One of the oldest square dance clubs in the county, Do-Se-Do of Valley Center, going again after summer lapse, with Vic Biewener calling every other Friday night . . . Silver Dollar Club changing their regular dance night so all could go to Fiesta . . . Visiting between clubs this month had the Circle 8 of Spring Valley hosting Quarter Promenaders of Vista, 5 squares making the trip . . . Everybody getting geared up for the Palomar Jamboree Sunday, Dec. 7, at Escondido H.S. Gym. . . . The S.S.D. of Encinitas has Bob Perry at the mike, plus guest callers . . . Warner Hot Springers dancing again now that heat wave's over, with Ben Fike calling . . . See you next month.

FOR B & B INFO

Space prohibits listing of all Bachelors' and Bachelorettes' Clubs for single persons, but a call to Sets in Order will quickly elicit info on nights and places of meetings.



THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

DECEMBER 1952

A NOTE OF EXPLANATION: Whenever you come across an idea that sounds rather good but you're not certain just how it will "go over," one sure way to find out is to give it a try and let others be the judge.

For a good many years we've been receiving all kinds of calls and dance descriptions from everywhere. Some of the material we were able to "Workshop" and at one time or another release in the pages of Sets in Order. This still left scores of dance descriptions, many just as fine as those we printed but not used because we couldn't work over them and add sufficient explanation, etc. We feel that there are hundreds of callers and teachers who want just this type of material and don't mind too much the condition it might be in—so we've put together this test edition of "The Workshop." If enough interest is shown, it will definitely become a part of a "Caller's Edition" of Sets in Order. The material used in this "test" is a sample of the types of information the bulletin will contain and has not been released in Sets in Order. Source of material will be the contributions from callers all over, extracts from Caller's Association notes from across the country and pre-release copy from the record manufacturers.

This is the only copy that is being mailed to the entire Sets in Order reader list. In the future it will be sent only to those who feel it would help them and who indicate this desire on the "Caller's Edition Subscription Blank" found in this issue. **MAIL IT IN TODAY!**

WALKIN' MARIE

Music: Lester & Darold, "The Melody Cowhands"

Dance: Brocky and Clem Brockelman

Longhorn Record 101-B

Position: Open, inside arms joined in sweetheart fashion (man offers his arm to the lady), footing counterpart. Instructions indicating man's part. All walking steps are done in a stroll fashion.

Measures

Figure 1

1-4 In line of direction walk left, right, left, right.

5-6 Partners facing holding both hands step left, swing right across left, swing right back to place.

7-10 In reverse line of direction, inside hands joined. Swing left across right walk left, right, left, right.

11-12 Swing left across right, swing left back to place, swing right across left, swing right back to place.

Figure 2

13-16 Three waltz steps with man leading with left, right, left—right, left, right—left, right, left—lady does a right face twirl while man marks time with a right, left, right.

Figure 3

Partners facing, arms extended from sides parallel with shoulders. Hands are joined, man's palms up and lady's palms down.

17-20 Step left, close right, step left, swing right across left, swing right back to place, close left, step right, swing left across right.

Figure 4

21-24 Four waltz steps with man leading with left, right, left—right, left, right—left, right, left—right, left, right.

Repeat dance. Dance can be done five times with eight additional walking steps (sweetheart fashion), a twirl and curtsy.

SANTA ANA WHIRLWIND

By Merl Olds

Two Head ladies chain to the right

Turn 'em boys don't take all night

Four ladies star across the town

The opposite gent will turn you around

New head ladies chain to the right

Turn 'em boys and hug 'em tight

Four ladies star across the ring

Turn the opposite gent with a left hand swing

Corner with the right for a right hand whirl

Go all the way 'round with the pretty little girl

Next corner with the left for a left allemande

Right to your partner for a right and left grand.

NOTE: This brings you out with the original corner for a new partner. Four times around will get partner back or you can alternate it with "Four Gents Star."

WESTWOOD WIGGLE

(Dedicated to the Westwood Square Dancers—
Little Rock, Arkansas)

First couple bow and swing

Now split that ring with an elbow swing

Go between opposite couple hooking outside elbows with opposite couple—Gent left elbow—Lady right elbow.

It's twice around as you keep in time

Then the lead couple break and form a line

To form the line the active couple will stand outside their opposites.

Now forward up four—then back to the bar

Then the sides to the center with a right hand star

Now back by your left you're doing fine

Pick up your corner off the end of the line

Corner lady to the active gent will be the first to get her corner off the line. The rest will come off in rotation. Example — when first couple is active, No. 4 lady will pick up first; when No. 2 is active, first lady picks up first.

Now the heads swing in and the sides swing out

And you roll that Westwood Star about

In this dance couples will retain their position names regardless of any position they may be in. In this case the four in the star are the side couples, the outside four still are the head couples. Back out of the star with a turn and a half as in the Texas Star.

Now the sides turn back on the outside track

Head couples will hold the star in the center while the side couples do a left turn and promenade single file around the star back to the same corner.

Now meet your corner with your left elbow

It's once around and then on you go

With a once and a half and a half all 'round

Like a jaybird walking on the frozen ground

Now you swing old Sal and you swing old Sue

Now swing the next and make her giggle

That's the way you do the Westwood Wiggle

When you meet your little honey you will hold on tight

And you promenade her home if it takes all night

Each couple active in turn. Couples retain the same position throughout the dance. You work with only two people throughout the whole dance—Your Corner and Your Partner.

ALLEMANDE Z

By "Robbie" Robinson of Tucson, Arizona

Allemande left and you allemande Z

It's a right and a left then weave past three

It's a right to first girl, a left to second, then weave past three girls.

You weave 'em in and you weave 'em out

Dancers holler and the callers shout

It's a left to the next but not too far

Now into the center for an Allemande Thar

And you back 'em up boys the way you are

Now shoot that star with a full turn around

And promenade your corner all the way 'round

HOUSTON TRAVELER

As arranged by Everett Green, Houston, Texas

INTRODUCTION: Use any introduction that does not have right & left throughs, chains or sashays. FIGURE: This is a line dance. Remember positions—whether head couples or side couples at start.

All four couples balance and swing

Go forward center and back to the ring

Sashay partners half way around

Resashay, go all the way around

Head couples, just you two

Forward center go right and left through

All right and left throughs are to be completed with a pivot swing.

Sides divide and line up four

Settle down! We'll dance some more

Side couples separate, ladies step right, gents step left to a line of four. Each gent now has a lady on his left.

Swing your corner but not too hard

Put her on your right, she's a brand new pard

Forward eight and back with you

Forward eight with a right and left through

Down the line the ladies chain

Chain 'em back, here comes your Jane

Forward in line and all fall back

Do a right and left through across the track

Four ladies chain with a grand chain four

Diagonally across the floor

Ladies star by the right, pass in front of one gent and pivot with the next. Repeat.

Chain 'em back where you started from

Line up fours, you're nearly done

All four ladies half sashay

Everyone is now in position to go back to his home position.

Forward in line and back that way

Heads right and left through pivot your girl

Sides go home with a swing and whirl

Head couples will pivot swing into home positions while the sides couples will step back to place with a body swing.

Break: Any routine that does not have right and left throughs, chains or sashays.

Figure: Repeat figure with side couples leading.

12 DANCES . . .

Not before released in Sets in Order are included in this "Trial Edition." Future issues of the "Workshop" will contain more of the Fillers, Breaks, Squares and Rounds for you to use in your own Workshops.

The total cost of this Special Service is only \$1.20 per year (12 issues) which amounts to just 10 cents a copy.

The first regular issue will be included in the January, 1953, edition of Sets in Order. There will be NO single copy or separate sales, and the only folks eligible to subscribe to "The Workshop" are Sets in Order subscribers, so use the special subscription blank and mail in your check TODAY!

PIN WHEEL

As presented at Stockton Folk Dance Camp.

Origin Unknown.

Allemande left and how do you feel
A right to your lady for the old Pin Wheel
Do a once-and-a-half, or elbow hook.
A left to the next like an old fashioned reel
A right to the next and all the way 'round
Left 'round the next and don't fall down
A right to the next and give her a flip
It's a wagon wheel, so let's be gay
The gents star left and roll it away

Gents continue left hand star as in wagon wheel but release girls.

The girls reverse, go the other way 'round
Girls turn right face to walk CW around star.
Meet your honey with a right hand 'round
Corner left and don't be shy
Partner right, but pass her by
The right hand lady with the left hand around
Do-Sa partners, all the way 'round
Promenade your corners as they come down.
Repeat three times.

KANSAS TWISTER

By Clarence Ferrier, Ponca City, Oklahoma

Allemande left on your corners all
And the gents star right in the middle of the hall
Then back by the left and don't you fall
Now give your partner a right hand swing
And the left hand lady a left hand swing
Then a right hand around your own pretty thing
Go all the way around with the dear little thing
And star with the girl at the right of the ring

This is original RH lady. Take her by left and swing in like allemande thar

You make that star like allemande thar
Now the gents swing out with a left hand swing
And a right hand around the next pretty thing
Go all the way around with the dear little thing
And promenade the girl at the right of the ring
Now that was your corner girl you know

Original corner girl

So promenade around on your heel and toe
And when you get back to your place in the ring
You Do-Sa-Do and everybody swing.

Repeat three times more.

BREAK

by Bert Whipple, Kirkland, Wash.

Allemande left say hello
Back to your partner and do sa do
Allemande left and tip your hat
Back to your partner and box the gnat
Half sashay your partners all

This puts girls back on right side of partners.

Grand right and left go round the hall
Sheep's in the meadow, cow's in the corn
You'll meet your little honey as sure as you're born
And you Promenade.

SESPE TRAIL

As called by D. E. "Brownie" Brown

1st and 3rd forward and back
Forward again and trail through

As head couples pass through, gent pulls partner across in front of him so that lady goes to the left around the outside ring while gent goes to the right around outside. Pass partner at home and turn corner with RH round starting a Grange Do-Si-Do.

Come back home on the Sespe Range
Meet your corner with a Docey Grange (or Do-Si)
Corners all with a right hand 'round
Partner left as you come down
Corner lady with a right hand 'round
Partner left like an allemande thar
Gents back up in a right hand star
Inside out and the outside in
Star again with the ladies in
Back up gals in a right hand star
Throw in the clutch and put 'er in low
Twice around that ring you go
That same little girl for a do paso
Partners left and corners right
Partners left like an allemande thar
Gents back up in a right hand star
Throw in the clutch and put 'er in low
Twice around that ring you go
Skip that gal and on you go
To the next old lady with a left elbow
New corner lady with a right hand around
Partner left go all the way around
To the right hand lady with a right and left grand (original partner)

NOW WHAT?

Revised by Dave Clavner from original idea by Tom Orr, Klamath Falls, Oregon

Join your hands in an eight hand ring
Circle to the left with the pretty little thing
Third ol' couple rip and snort
Down the center and cut 'em off short
No. 1 break, now what do you do
Forward eight and back with you
The center four do a right and left thru
And the same two ladies chain
Everybody pass right thru across the set
Then, turn to the left, go single file
Make a little wheel and spin it awhile
Gents reach back with your right hand
And pull 'em all thru to a right and left grand

From circle No. 3 down center. Pull all under arch of No. 1. No. 3 drop hands with partner. W to R, M to L to face each other at home position bringing line with them. No. 1 drop hands with partner and back away. You are now in two lines of four with head couples facing each other across line and standing by their corners.

WORKSHOP SHEETS

SEND IN YOUR CALLS! Patter—Rounds—Breaks, etc., and address them to "Workshop," c/o Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif. Calls used will, for the most part, be printed just as they are received. For that reason those submitted in standardized form (such as these shown here) will be the first selected.

LOVE TANGO

An original Dance by Jeff and Dottee Peters
Seattle, Washington

Record: Tango d'Amore, London 208. 4/4 time.
No introduction.

Position: Open ballroom position, M on inside of circle, both turned slightly to face LOD. Directions are for M. W dances counterpart.

Styling: This dance is intended to be danced in a Latin style. The movements are slow but smoothly flowing. With knees slightly bent as though the ceiling were an inch lower than the height of the dancers. The extended hand (M L, W R) is held up (never lower than W's shoulder height) elbow bent. Each "verse" ends with a draw step. Always draw the free foot to the other so that the toe of the free foot is beside the instep of the other.

Part I (Scissors)

- 1 Step, Step, Reach—Pivot, step;**
Fwd L, R (cts 1, 2,), reach L fwd placing toe to floor without weight while pivoting on R to R face to face RLOD (ct 3,), step L (ct 4;) RLOD
- 2 Reach—Pivot, Step, Step—Close, Step—Draw;**
Reach R fwd placing toe to floor without weight while pivoting on L toe L face to face LOD (ct 1,), step R LOD (ct 2,), step L facing partner—close R to L (ct 3-and,), step L—draw R (ct 4-and,); Cts "3-and, 4-and;" is a "cortet" with M's L (W's R) hand arched high.
- 3 Step, Step, Step—Close, Step—Draw;**
Progress RLOD step R, L (cts 1, 2,), R—close L facing partner (ct 3-and,), Step R to right—draw L toe (heel raised slightly) to R instep (ct 4-and,);
- 4 Twirl—The, Girl—And, Dip, Draw;**
M walks LOD 5 short steps beginning L and dips fwd on 5th step while W twirls R face under M's L arm twice in 5 steps beginning R and dips fwd with M on 5th step (cts 1-and, 2-and, 3,), both step bk M R (W L)—draw L toe to R instep (cts 4-and,);
Repeat Part I

Part II (Butterfly)

- 5 Step, Step, Reach—Sweep, Back-Together;**
Progressing LOD step L, R (ct 1, 2,), reach fwd touching L toe to floor (R knee bent to obtain greater reach) (ct 3)—sweep L back in side-arc near floor (ct and,), step back L—step R quickly beside L (cts 4-and,;) (cts "4-and" together with "ct 1" of next measure is a "twinkle" step).
- 6 Step, Lady—Turn, Step, Dip;**
Fwd L, R, L, dip fwd R (cts 1, 2, 3, 4,); W steps fwd R (ct 1,), L pivoting L face to face RLOD (ct 2,), step bwd R (ct 3,), dip bwd L (ct 4,);
- 7 Turn—And, Dip, Turn—And, Dip;**
Moving RLOD (cts 1-and, 2,) M turns R face to face RLOD stepping L-R, dip fwd L, (W turns R face to face LOD stepping R-L, dip bwd on R,), (L hips are now adjacent). On cts "3-and, 4;" reverse this turn-and, dip, ending R hips adjacent M facing LOD (W RLOD) M dipping fwd on R (W dips bwd on L)

- 8 Twirl—The, Girl—And, Dip, Draw;**
Same as Meas. 4, Part I.
Repeat Part II.

Part III (Tip-Toe)

- 9 Step, Step—Cross, Tip-Toe Back—Swing;**
Fwd L, R (ct 1, 2—)—cross L over R (ct and,), Step L toe on right side of R (ct 3—)—step bk 6 inches or less on R toe (ct and,), step L toe again on right side of R (ct 4—)—swing R fwd between partners (ct and,);
NOTE: This entire measure, both face LOD in open pos. On ct 2 both step slightly outward away from each other to permit greater freedom for the action which follows.
- 10 Step—Swing, Swing, Step—Swing, Swing;**
Step R—swing L fwd LOD (ct 1—and,), swing L between partners RLOD pivoting on R toe R face (W L face) to face RLOD (ct 2,), step fwd L RLOD—swing R fwd (ct 3—and,), swing R between partners LOD pivoting on L toe L face (W R face) to face LOD (ct 4,);
- 11 Rock—Rock, Step, Point, Point;**
Step fwd R (but leave L in place)—rock back on L, then fwd again on R (at 1—and, 2,), point L toe fwd to floor (ct 3,), then leaving both feet on floor pivot M-R face (W L face) on both toes to face RLOD shifting weight to L and point R (ct 4,);
- 12 Step, Step, Point, Point—Draw;**
Fwd (RLOD) R, L (cts 1, 2,), point R fwd (ct 3,), shift weight pivoting on both toes to face LOD and point L (ct 4—)—quickly draw L toe to R instep (ct and,);
Repeat Part III
Repeat entire dance. However, on second time through the dance, Part III is danced but once, followed by this ending:
- 9 Step, Step, Twirl—The—Girl—Three—Times—And—Dip, Draw.**
Fwd L, R (ct 1, 2,), W twirls three times R face under M's L arm while M walks beside her, both taking 7 steps and dip fwd on 7th step LOD. Step bwd (M's R, W's L) and slowly draw L toe to R instep (W's R to L).

COUPLE AROUND ONE

by Ed Gilmore

First couple balance, swing

Go down the center and split the ring

Four in line you stand

Forward four and back on the run

Go down the center, let's have some fun

Break in the middle go 'round just one

And four in line you stand

3rd couple separate, No. 3 gent taking No. 1 lady with him, No. 3 lady taking No. 1 gent with her—splitting the ring as couples, each couple walks around just one person and stands between the side couples.

Forward eight and back with you

Now the center four pass right thru

Pass right thru and split the ring

And pass your honey to a corner swing

Give her a twirl and promenade

Take a little walk with the pretty little maid

(Repeat for couple No. 3, then No. 2 and No. 4)

SQUARE DANCE WEDDING BELLS

Announcement has been received of the marriage, on November 1st, of Bruce Johnson and Shirley MacFarlane of Santa Barbara, in romantic Carmel. They will be at home in Solvang, California, where Bruce is engaged as a teacher. Best of all good wishes are extended to this charming young couple.

FROM SAN GABRIEL VALLEY

Western Square Dance Association sponsored a Chuck Wagon dinner (spare ribs and cowboy beans!) and dance at Sunny Hills, Oct. 31st. Wayne Donhoff did his usual smooth M.C. job, and callers were Herb Leshner, Bob Ruff, Helen Horn, Lefty Allemande, Ralph Maxhimer, Margie Stout, Brownie Brown, and Wayne himself. The Frank Hamiltons did a lovely presentation of Skaters' Walitz and pert Kathy Mancke with Roy MacDonald amused everyone with clever skits. About 200 dancers attended . . . Paul Pierce sub-ed for Ed Gilmore at Shuffle Steppers Nov. 12th, while Ed's in the East. Paul calls it his second Farewell Tour! . . . (Col.) "Dutch" Holland, just back from Korea, re-joined the Allemanders Right, of which he was an original member, on the night new officers were elected. Said officers are Doug Swinnerton, Harry Longshaw, George Trebing, Francis Carnahan, Willis Clark, Betty Quirnbach. Jack Hoheisal calls for the group. . . . Frank and Carolyn Hamilton's Advanced Rounddance Class of 30 couples hosted other Rounds enthusiasts at a delightful affair Oct. 30th. Over 60 couples had a fine time dancing at a new auditorium in Pasadena. Demonstration dances were given by Dale Garrett and Lone Harter, Olin Weaverling and Mary Ann Hickman of Ventura, Johnny Albers and Kathy DeGuard, Sparky and Viola Adams, Gordon Moss and Crissy Pickup, Bill Cole and Marian Dyer, Murle and Ariel Marquis, Med and Billie McMasters, and Martin and Jeannette Trieb. Guests of Honor, Ray and Inez Johnson of Texas, presented their own Kentucky Waltz. Three years of these "Fifth Thursday Rounds" has made the night a tradition. Next is set for January 29th, all known round dance instructors being invited and allowed to bring two or three couples of their own choosing.

RAY SHAW CELEBRATES BIRTHDAY

Ray Shaw was made happy on the night of Oct. 29th when several assorted groups of his dancing friends got together to give him a surprise birthday party at West Hollywood Playground. One of these was the regular group for which he calls on Wednesday nights, who were joined by the nucleus of the El Segundo Promenaders, which club he used to call for, plus Hollywood Hi Steppers, who came in a grand election-day type parade, with buttons reading "I Like Ray," banners, flags, the roll of drums. Ray received all of four birthday cakes and many caller-friends came to wish him well, including Dale Garrett, who took over the M.C. job. Ray was crowned with a shining crown and made king of the evening.

HOEDOWNERS AND SASHAWAYS TEAM

Dave Clavner's Hollywood Sashaways decided the calendar had dealt them a low blow—all holidays fell on their dance nights. Hearing of this, the Hoedowners invited the Sashaways to join them for a Thanksgiving eve dance at Robertson Playground, and the two clubs had so much fun together, they decided to do the same combining on New Year's Eve. Friends of members of either club may join the fun at one of the Carolina Pines banquet rooms that night, by calling Joan White, WA 3320 or Virginia Rickert, PA 5638.

SILVER SPURS' DINNER PARTY

Brentwood Silver Spurs held their third annual dinner dance for 25 squares of guests and members at Elks Club, Santa Monica, Sunday, Nov. 2. Callers were George Elliott, M.C., Ed Gilmore, Paul Pierce, and Ralph Maxhimer, with a round robin by several guest callers near the close. At intermission, Ralph and Eve Maxhimer danced a beautiful "medley of original waltzes." Music was by the Ozark Hoedowners; Armand and Flo Kelsey were dance chairmen, and Hugh Rutt, dinner M.C.

NEWS NOTES FROM NORTHERN CALIFORNIA

By Dan Allen

Lots of Hallowe'en parties this year including the Harmony Hoedowners', the Circle O Promenaders, and the Valley Swingers. Len and Mary Alice Johnson were dressed as penguins(!) and Randy Randolph called for Circle O. Valley Swingers' party was also a birthday one and guest clubs were the Dip 'n' Divers, Chiefs and Squaws, and the Grasshoppers . . . New officers of the Swingers are Saul Turbovsky, Art Hoff, Ann Peutz, and Fred Travers. They meet Thursday nights at Castro Valley Community Center and have a monthly hoedown at San Lorenzo High School on the 2nd Saturday . . . Arnie Kronenberger complete with taw flew up to give us the best dance yet in San Leandro High School, Nov. 9th. Over 200 dancers showed up and it was a job well done by Arnie and the Western Whirlers (especially Jim Mork and Bob Page) . . . It was Marin night at the 49-ers on Oct. 18, and Ken Samuels, Dan Allen and Paul Otis were "featured." Others who called were Cal Williams from Modesto, Ernie Owens, Vince Gorman, Paul Thoman, and Bill Fowler, with Bill Castner as M.C. . . . Bill really put on a party up near Red Bluff and reports have it that they plan to make a regular thing of his visits . . . The Fiesta de Cuadrilla in San Diego was a wonderful spot to see familiar faces and friends . . . The Callers' Assn. of Northern California had its two-day Institute at Jones Gulch and the 60 people who attended had a good time except for the eight hours' lack of sleep! . . . Syl Wiseheart, caller transplanted from Tennessee to Aptos recently had a display of an outdoor living room at the Watsonville Flower Show. Prominently in evidence were issues of several square dance magazines, on the wrought-iron table! . . . Virginia Anderson is teaching square dancing every Friday night in Watsonville.

SAN JOAQUIN VALLEY MEMO

By Bill Tompkins

DOS PALOS: The Dos Palos Women's Club and the KALICO KAPERS had Caller Earl "Pappy" Johnson and guest callers for their Nov. 1st dance at OES Hall.

CHOWCHILLA: A new club, the JEANS AND JANES, recently started up here with a bang. They have 7 squares and dance every Tuesday night at the Fairgrounds Auditorium. Officers are: Gene Cline, Pres.; Ted Hendrich, Vice-Pres.; Jean Bennett, Secy.; and La Vonne Quinn, Treas. Jack Smiley is caller and instructor.

CLOVIS: Recent visitors to Bernie Ward's 2nd and 4th Saturday dances at Memorial Auditorium included, on Oct. 11th, the Curtis Berryman's of San Luis Obispo; and on Nov. 8th, the Fred Thiemanns of Modesto.

FRESNO: Regular Friday night parties of the Fresno Folk Dance Council are now held at AACC Hall, Tuolumne St. at Van Ness Ave. Everyone is welcome . . . Several clubs in Fresno have gotten together with the idea of forming a square dancers' association in the area. More specific information about this as soon as it emerges.

DELANO: On Oct. 4th, two topnotchers from the L.A. area, "Jonesy" Jones and Arnie Kronenberger, split the calling honors to make a huge success of the very well attended and highly popular square dance at the Wine and Harvest Festival. Over 400 dancers attended, some from as far away as Bishop, Santa Barbara, and Los Angeles. Frank Celle's Lads and Plaids group,

from Bakersfield, presented notable performances. Visiting groups included: from Orosi, Hunter Crosby and the AWA-WE-GOS; from Bakersfield, the BOOTS AND BALLERINAS, B-SQUARES, CIRCLE STARS, WAGON WHEELERS, RIVER REELERS, STANDARD D-25 TWIRLERS, PAWS AND TAWS, DUDES AND DOLLS, and SQUARES UP, with Callers Louis Leon, Lela Leon, Ken Updegraff, Jack Hayslett, Jack Redstone, Bernice Braddon, Harry Carr, Ed Pothier, and others. MC's were Louis Leon and Frank Celle, with music by the Corn Squeezers. The DELANO CIRCLES AND SQUARES, Sidney Sellers, President, sponsored the affair, with Doyle Harper as General Chairman. After the dance, the club and its guests packed away a buffet supper at the VFW Hall.

ASSOCIATED SQUARE DANCERS ROUNDUP

Four Districts of the spread-out Associated Square Dancers got together for a Roundup at Hollywood Palladium, Oct. 19th. About 100 squares of brightly costumed dancers made a spectacular picture, whirling on the floor under the soft lights. Jack Barbour furnished especially good hoedown beat. M.C.'s were: from District #1, Ralph Maxhimer; #2, Dale Garrett; #3, Bob Osgood; #4, Merl Olds. 65 Bakersfield dancers came down to join the fun. 24 of the local callers, each different in style and all excellent made a wonderful impression on the crowd. Bob Hilliard, Roundup Chairman for the Association, is to be congratulated for his good work on this major project.

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FROM THE FLOOR

(“From the Floor” is the Square Dancer’s opportunity to take “pot shots” at “Sets in Order” or the Square Dancing picture in general. Send your comments to the Editor, “Sets in Order,” giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Finally arrived in the States and spent a week in San Francisco waiting for discharge. Japan was really wonderful . . . I worked in recreation and of course had squares going four nights a week. Had one all-Japanese group. They didn’t understand a word of English but they knew Allemande Left, etc. The leader now calls squares in Japanese, but I confess I didn’t learn to call even one in Japanese. The language is very difficult.

Arden Johnson,
Minneapolis, Minn.

Dear Editor:

On October 11 square dancing was resumed at the Rycom (Ryukyu Command) Officers’ Mess on Okinawa. One hundred people, at least half of them absolute beginners, were present. Callers were Col. James A. Bassett, Infantry; Lt. Col. E. H. Eddy, Artillery; and Lt. Col. W. W. Kinney, Infantry. Col. Kinney also acted as Master of Ceremonies for the evening. The dances will be held on all Fridays except the last Friday of each month. Owing to the constant rotation of military personnel and their families the early part of every evening will be devoted to basic movements, but more advanced dances will be called during the latter part. Dances will be continued until the middle of May, 1953, when the temperature and humidity here make square dancing a chore rather than a pleasure.

Lt. Col. E. H. Eddy
Okinawa

Dear Editor:

We don't see much about our fair city in Sets in Order. I presume you don't have anyone up here that keeps you informed on our doings. But just in case any of your readers are planning to visit up our way, our club, the Round Up Rustlers, meets at the V.F.W. Hall every Monday at 8 P.M., and the Whirl-A-Ways Club meets at the Elks Hall on the 2nd, 3rd and 4th Saturdays. We would like for all of your readers to know that they are more than welcome any time they are in Las Vegas, and can

still manipulate their treading facilities after a short tour around town and the strip hotels. Would also like to say for all of us up here that we enjoy Sets in Order very much; the new calls and the introduction of callers from around the country, also all the other interesting articles and helpful hints, and especially the efforts of Grunden on the back covers.

Charlie Guy,
Las Vegas, Nev.

(Continued next page)



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Dear Editor:

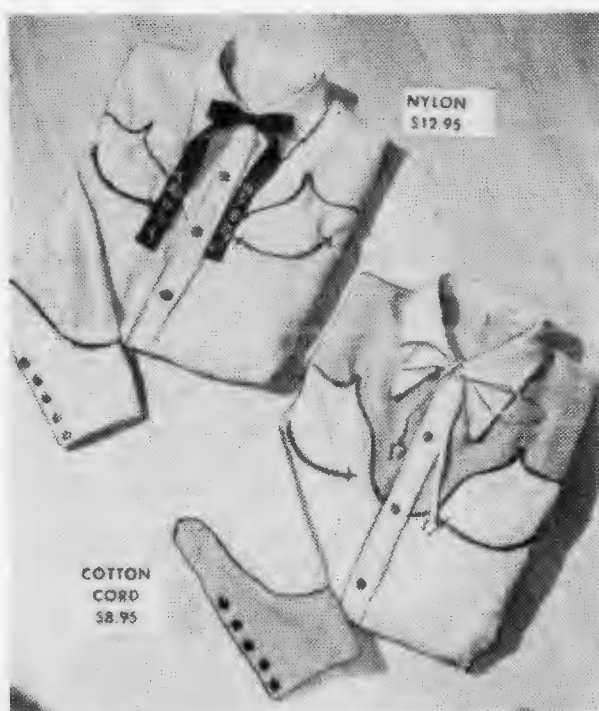
Our big dance last Saturday with Bill Mooney was a huge success. In fact, it was the biggest indoor dance that has hit Vancouver yet. Bill did a wonderful job, too. He kept the dancers so busy, and yet he ran a very simple programme. Of course, he did several gags that went over very well.

Vivian Scott,
Vancouver, B. C., Canada

Dear Editor:

After two trips this year, one to California the other to Washington and Oregon, the old saying "Only the best people square dance" has been forceably proven. Our own experience has been duplicated a number of times by our dancers. Words of thanks are poor return for the wonderful hospitality we received. We only can repay it with an attempt to provide the same to all travellers to our area. Please pass this word along to any who are planning a trip here—to drop a line to us at 105—16th Ave., N.E., Calgary, or if traveling farther north, send the note to Sylvan Lake, let us know when you will arrive, how many in the party, and we will guarantee dancing from the border to Edmonton. Here's additional news. There is square dancing finally in every town from Calgary to Edmonton, a distance of 200 miles. We are teaching the first 20 squares in Edmonton every Thursday night with 20 more booked for the second school.

Ross Haynes,
Calgary, Alberta, Canada



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Dear Editor:

Have been in France since about the first of August. The first month was spent in Orleans, where we had a fine group dancing at the officers' club. Several in the group there had danced with "Robie" Robinson, while stationed at Ft. Leavenworth, Kansas. At any rate, anyone going through Orleans ought to contact Lt. Col. Rial Crandall, Hq. UAREUR Com L, at the Coligny Caserne, if interested in dancing. I realize that not many of your readers will ever be passing through Orleans, and probably fewer will get to Bordeaux, where I am now. But we dance here, too, and welcome any and all visitors.

Duncan Hallock, Col., C.E.
Bordeaux, France

SQUARE DANCE QUOTES FROM THE PRESS

"Strolling Around" Column, Seattle Times,
Sept. 29, 1952

"Ralph Zmuda and his wife Lois think square dancing is one of the greatest things in the world. It was only natural that they should want to leave their home in Kirkland and check in at a meeting of the Square Study Club the other evening, because the caller was Bill Mooney of Los Angeles.

"Jokingly, friends asked Mrs. Zmuda if she were dancing that night, and—with a big smile—she replied no, because she was going to the hospital in a *few days*. The hospital trip took place much sooner. Ralph was dancing with Mrs. Fern Price . . . when the summons came. Naturally he sped to the hospital to be with his wife, but if he felt some reluctance to leave the square dance, every square dancer will understand..

"Shouts followed the Zmudas at the departure, 'If it's a boy, call him Mooney!' shouted one. 'We'll dedicate the next dance—My Gal Sal—to you,' promised Mooney, the caller.

"Pretty soon Mrs. Zmuda was in the hospital, a girl was born, the parents agreed it was only cricket to name her Sal, and Ralph dashed on back to the Square Study Club just as soon as he could, without seeming rude. 'Lookit,' shouted Zmuda as he rejoined the square dancers. 'I got back in less than an hour!'"



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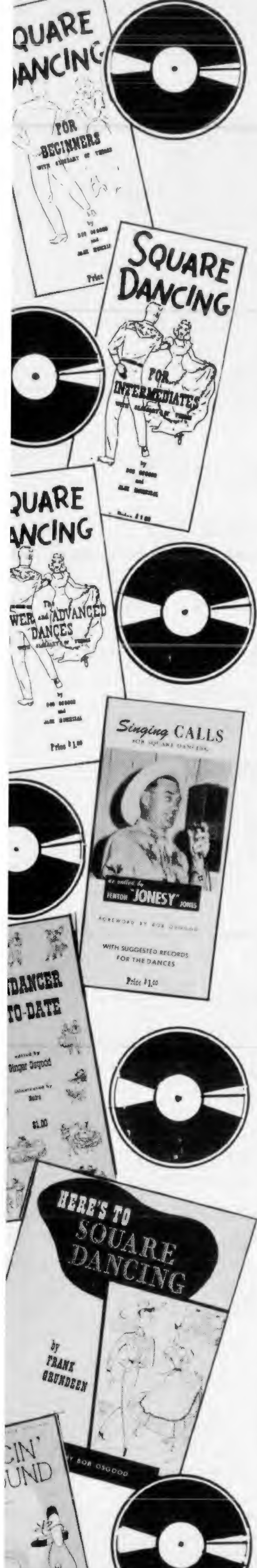
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CALENDAR OF SQUARE DANCING EVENTS

Dec. 5-6—3rd Ann. Southwestern Fest.
State Fair Park, Dallas, Tex.

Dec. 6—Southwest Dist. Okla. Festival
Amer. Legion Hall, Cheyenne, Okla.

Dec. 7—Palomar Assn. Jamboree
Escondido H.S., Escondido, Calif.

1953

Jan. 16—Jamboree
Silver Slipper, Las Vegas, Nev.

Jan. 23-24—5th Ann. Southern Ariz. Festival
Tucson, Ariz.



SOUTHERN CALIFORNIA'S MONTHLY
PROMENADE OF SQUARE DANCE EVENTS

A COMBINED DIRECTORY AND NEWS REVIEW!
Introductory copy FREE!, Box 336m, Pasadena, Calif

Jan. 31—4th Ann. Winter Carnival Jamb.
Munic. Audit., St. Paul, Minn.

Feb. 20—3rd Ann. Rodeo Square Dance
Tucson, Ariz.

WE'LL BE CLOSED FOR INVENTORY

Sets in Order offices and the Record Square will be closed from Sunday, December 28th through Thursday, January 1st, for purposes of taking an inventory. Out-of-town visitors are invited, however, to call CR 5-5538. Let us know you're here and we'll try to find you some dances.

MAC GREGOR RECORDS

LATEST RELEASES

First Release by **RICKEY HOLDEN**

#673—Texan Whirl/Lady Walk Around

Called by JONESY

#669—Golden Slippers/Bye Bye Blackbird

Called by GORDON HOYT

#671—Easy Does It/Breakaway

WITHOUT CALLS

#670 Golden Slippers/Bye Bye Blackbird—Rusty's Rider's Music

#672 Easy Does It/Breakaway—Rusty's Rider's Music

#674 Texan Whirl/Lady Walk Around



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Music — Schroeder's Playboys

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712—JAMBALAYA/KENTUCKY WALTZ

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Includes dance descriptions, new calls, Folk and Square Dance news, pertinent advertisements, pictures, cartoons, articles by Folk and Square Dance leaders, record and book reviews, costume information and personality sketches — \$2.50 a year.

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SPOTLIGHTING this issue of record reviews are two discs, the first of a series released on Sets in Order label featuring the calls of Arnie Kronenberger and the wonderful foot-tapping rhythms of the Ozark Hoedowners.

The first release (S.I.O. 1020) features Arnie's calls on the simple square "Runout-tanames"—an original figure written by Ed Gilmore of Yucaipa, California—and backed up with the singing call, "Five Foot Two" written by Melton Luttrell of Eastland, Texas. Arnie's particular type of calling, stressing an outstanding rhythmical beat plus an unusually pleasing singing style, makes these records easy and enjoyable to dance to.

The Ozark Hoedowners, featuring Lunette Breazeale on the piano, Clyde Linzy—fiddle, Carl Morrision—bass, and Dave O'Brien—guitar, provide two strong beat, well phrased hoedowns on Sets in Order number 2031-32. The titles are "Rock-about" and "Clyde's Tune." Every caller will want to try this new and delightful combination. The Metronome count is 132 and each side of the Caller's Accompaniment Record plays for more than four minutes on standard 78 turntable speed.

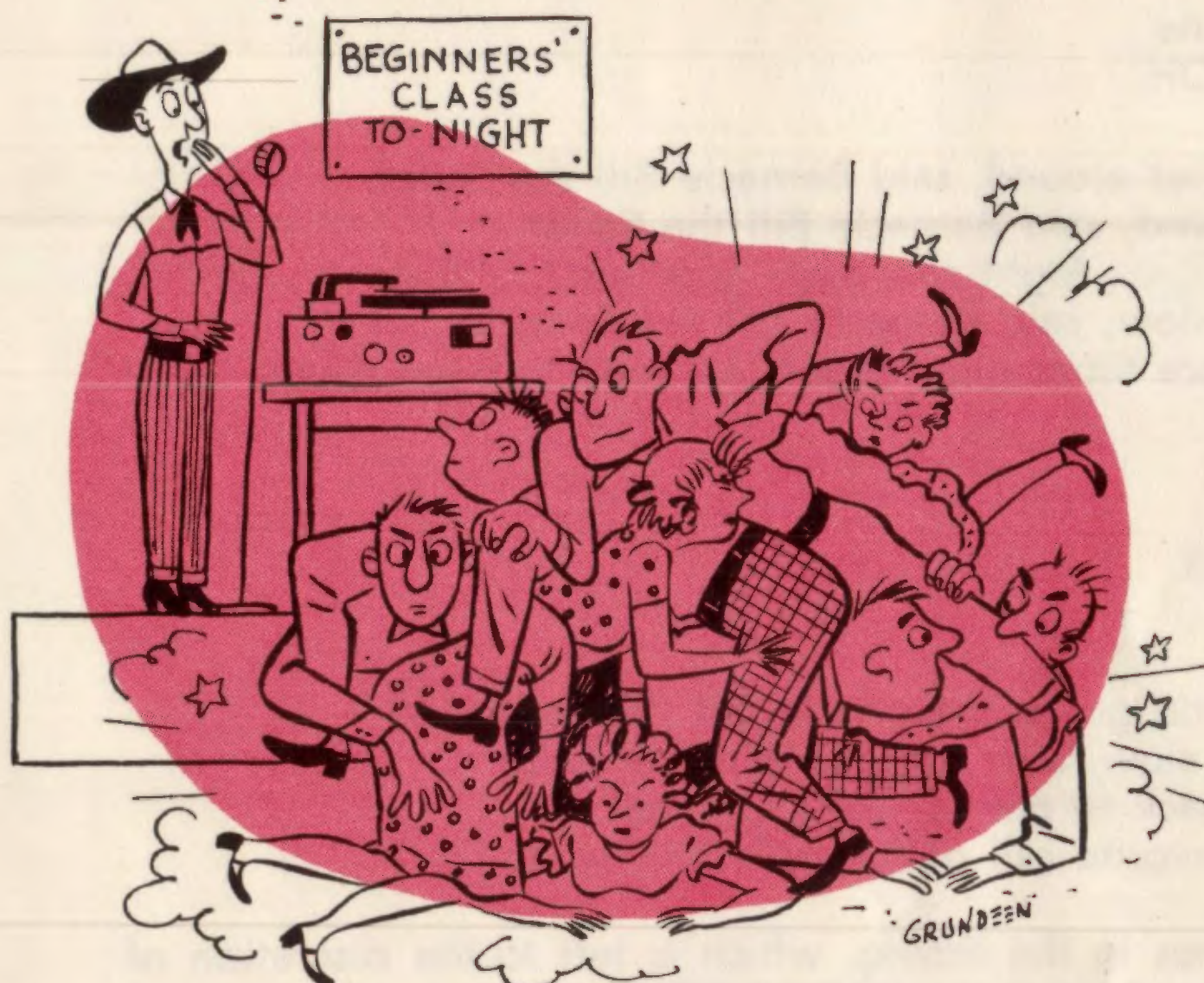
Enlarging this list of fine square and round dance records, Western Jubilee's *latest* releases include "Bye, Bye Blackbird," No. 580, a singing call with George Karp calling on one side, the Schroeder Playboys' music on the reverse, a real hit. In addition other hits are "Down Yonder" and "If You Got the Money" (No. 508), "Truly, Truly Fair" and "Ragtime Melody" (No. 509), both with Mike Michele calling; "Down Yonder" in the Key of C and "If You Got the Money" in E flat (No. 803) and "Truly, Truly Fair" in Key of G and "Ragtime Melody" in Key of F (No. 804) are without calls; rounds and mixers are "Busybody" with "Portland Polka" (No. 709) and "Harvest Moon Mixer" with "Beautiful Betsy" (No. 710).

RICKEY ON RECORD

Among the best known callers in the nation is Rickey Holden, of San Antonio, Texas, who has contributed so much to the activity as a whole. He has been square dance consultant for the San Antonio Recreation Department and has trained more than 10,000 square dancers in the South Texas area alone. He is also the only square dance caller to have appeared on the stage of Radio City Music Hall in New York, where he trained the famed Rockettes and

Corps de Ballet for a square dance sequence. He also took an active part in the sequence. Rickey's travels have taken him to all sections of the United States and Canada, where he has conducted classes and institutes. He is editor and publisher of the square dance magazine, American Squares, and writes a weekly square dance column for a daily newspaper, as well as appearing on a San Antonio television show. Latest activity for Rickey is to record for MacGregor Records.

"ULP! THAT RECORD'S TOO FAST!"



NO, MR. CALLER, IT'S NOT THE RECORD — YOU NEED A

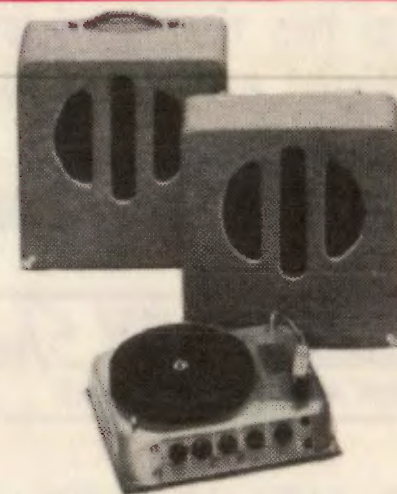
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CALIFONE this Christmas



NEW MODEL 24V \$162.50 Net Cost to Callers.

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CALIFONE • Hollywood 38, California

WRITE FOR NEW 8 PAGE CATALOGUE #953 SHOWING 1953 MODELS

BARNACLE BILL

As Called by Al Brundage of Stepney, Connecticut
At Sets in Order Summer Institute 1952

Record: Kismet 156

Introduction: Fast 6/8 Time

Swing your corner up and down, said Barnacle Bill the Sailor
Go back and swing your own around, said Barnacle Bill the Sailor
Promenade and away you go . . . Right foot high and left foot low
Stomp her down if she's too slow, said Barnacle Bill the Sailor

Fig. 1—Slow 3/4 time

Now the two head ladies cross (waltz across)

And the side two do the same

Honor to the one you left

Honor to your own sweet Jane

O O O O O O O OH

Fig. 2—Fast 6/8 time

Grab your corner and swing her around, said Barnacle Bill the Sailor

Make her feet fly off the ground, said Barnacle Bill the Sailor

Promenade and away you go . . . Right foot high and left foot low

Stomp her down if she's too slow, said Barnacle Bill the Sailor

Repeat Figs. 1 and 2 three more times (then repeat for men to cross if you wish)

Ending—Slow 3/4 time

Do-Sa-Do your corners all

Do-Sa-Do your partners too

Allemande left your corners all

Honor to your partner

Fast 6/8 time

Grand right and left around you go, said Barnacle Bill the Sailor

Hand over hand and don't be slow, said Barnacle Bill the Sailor

Promenade around the hall, back to places, don't you fall

'Cause that's the end of the favorite call of Barnacle Bill the Sailor

Explanation:

The fun of this dance comes in the timing, which is left to the discretion of the Caller. He may drag out or shorten the "OOOOOOOH" while the dancers are waiting for the next command to "Grab your corner," etc. In the ending, if the Caller will clip his timing just a little he can again surprise the dancers with a quick Grand Right and Left, which comes from a standing start.

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- Square Dance DRESSES —
in stock and made to order.

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MEN'S CORDUROY WESTERN SHIRT

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RECORDS

CAPITOL \$1.10 78 rpm; **\$1.05** 45 rpm

With Calls—**RAY SMITH**

CAS 4035 (78 rpm) CASF 4035 (45 rpm)

Four in Line/The Ladies Whirl/The Route

CAS 4036 (78 rpm) CASF 4036 (45 rpm)

The End Turns In/Dallas Traveler

Without Calls—**CLIFFIE STONE'S MUSIC**

CAS 4031 (78 rpm) CASF (45 rpm)

Tennessee Waggoner/Leather Britches

Round Dance—**CLIFFIE STONE'S MUSIC**

CAS 4034 (78 rpm) CASF (45 rpm)

The Old Three-Step/Texas Schottische

CORAL (With Instructions) **89c**

60828—Colleen Two-Step (Meet Mr. Callaghan)

LAWRENCE WELK'S MUSIC



CARDS

WESTERN SANTA CHRISTMAS CARDS (left) Santa Claus Cowboy in six delightful designs. Box 12 \$1.00 plus 10c mailing.

BUZZA-CARDOZO SQUARE DANCE NOTES. Use for dance invitations or those "Thank you!" notes. Special price 50c box of 12 plus 10c mailing.

LOOART SQUARE DANCE NOTES (right) Personal notes for party invites and Christmas messages, 60c a box plus 10c mailing.

MORRISON (With Instructions) **89c**

505—Juanita Waltz/Waltz of the Sea

JUBILEE (With Instructions) **89c**

With Calls—**MIKE MICHELE**

508—Down Yonder/If You Got The Money

509—Truly Truly Fair/Ragtime Melody

ROUNDS

709—Busybody/Portland Polka. Schroeder Playboys music

710—Harvest Moon Mixer/Beautiful Betsy

WITHOUT CALLS

803—Down Yonder (key C)/If You Got the Money (key Eb)

804—Truly Truly Fair (key G)/Ragtime Melody (key F)

WINDSOR (W/inst.) **\$1.45** 78 rpm; **\$1.25** 45 rpm

Ballin' the Jack/Bill Bailey

Without Calls—7120 (78 rpm)

With Calls—Bruce Johnson—7420 (78 rpm) 4420 (45 rpm)

MAC GREGOR (With Instructions)

WALTZ ALBUM #10—Blackhawk Waltz/Rye Waltz; Beautiful Ohio/Ting-A-Ling; Merry Widow/Irish Waltz; Tennessee Waltz/Kentucky Waltz — **\$5.00**

WITHOUT CALLS — **\$1.05**

668—Turkey in the Straw/Yes, Sir, That's My Baby

SETS IN ORDER \$1.45 each

WITHOUT CALLS—

2029/30—The Gallop/Up Jumped the Devil

2031/32—Rockabout/Clyde's Tune

WITH CALLS — **ARNIE KRONENBERGER**

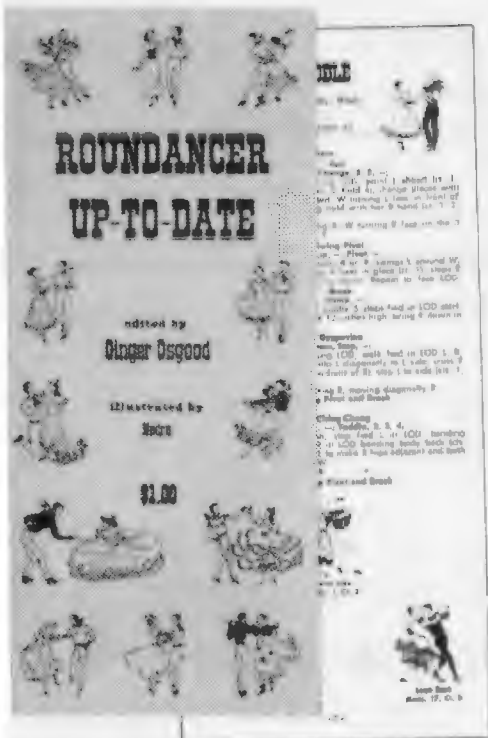
1019/20—Five Foot Two/Runouttanames

SPECIAL! LONDON RECORD 55c

734—Vienna Two-Step/Dutch Foursome

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Gifts for Square Dancers



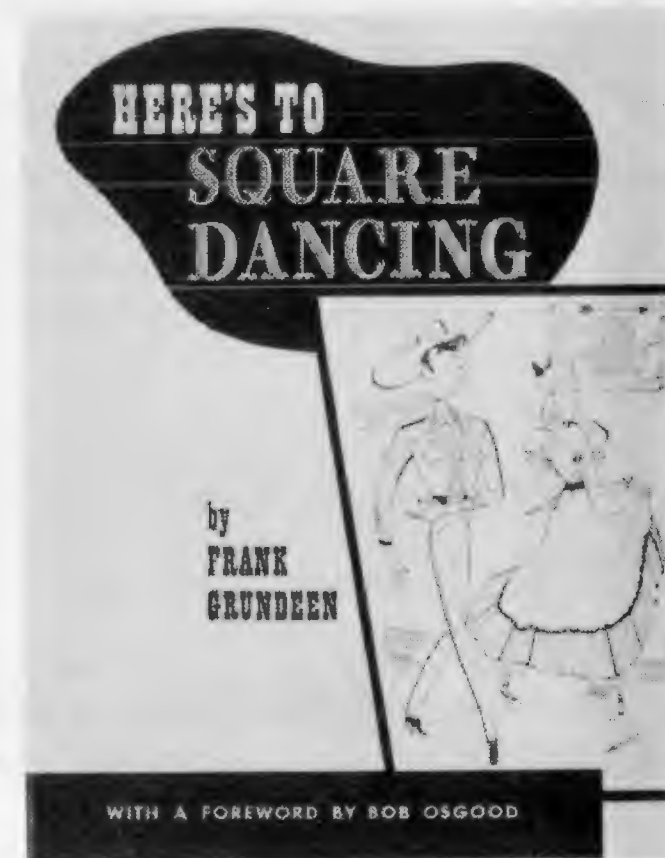
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SIX BOOK SERIES — Pocket size. Books for: 1. Beginners; 2. Intermediates; 3. Advanced; 4. Dancin' a Round; 5. Today's Round Dances; 6. Roundancer-Up-To-Date. \$1.00 ea. plus 10c mailing each.

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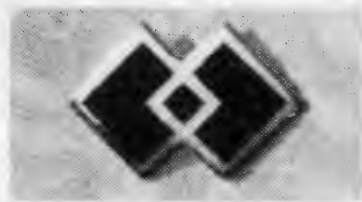
COUPLE DANCES (Complete with new supplement) by Roger Knap. \$2.00.

CARTOON BOOK by Frank Grundeen. "Here's To Square Dancing" gives some wonderful laughs — square dancing as seen thru the eyes of Sets in Order's cartoonist. \$1.00 plus 10c mailing.



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A 16 mm Sound Motion Picture showing some of the fundamentals and fun of square dancing. Instructive and entertaining. For sale or rental to schools, recreation groups, and clubs. Write for brochure.



Pin—Actual size



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That say "I'm a Square Dancer" . . . Square Dance Recognition Pin, in silver color metal (rhodium) Style #1—lapel type; Style #2—safety clasp. 60c* each plus mailing charges: 1-5 pins, 15c; 6-25, 25c; no charge over 25. Square Dance Decals—Style #1—brown & yellow; size 3x3 1/8". Style #2—red & silver; size 2x1 1/4". 5c* each plus mailing charges: 1-5 decals, enclose self-addressed stamped envelope; 6-25, 15c; No charge for larger orders.



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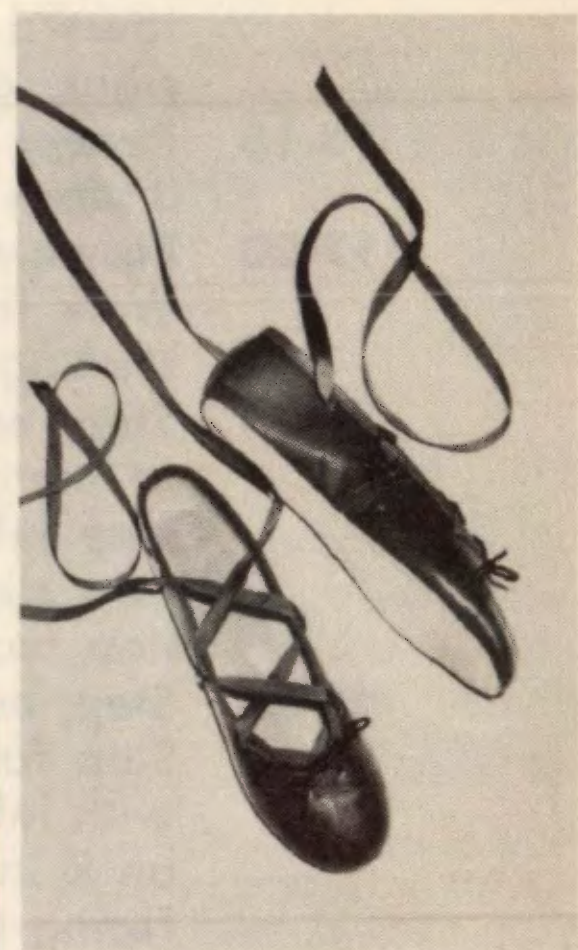
ACCESSORIES

BASKET EARRINGS — Style #1 illustrated. Christmasy miniature balls in gold or silver colored baskets. Style #2 not shown, straw baskets filled with fruit or flowers \$1.50 a pair plus 15c mailing charges.



BALLET SHOES for square dance comfort. Black, white, luscious pink, green, or bright red. Send shoe size and outline of foot with weight on foot. Lacings of ribbons; No heels. \$5.25 plus 40c mailing.

TIES (See November ad for picture) A.—String ties, all colors or polka dots, 75c ea. B.—Hand-painted string ties \$1.15 ea. C.—Regular western tie, all colors or polka dots \$1.00 each. D.—Clip bow tie, either polka dots or any color, \$1.00 each. E.—Illustrated, Thong tie with gold colored horse shoe tips, \$1.50 each.



SETS IN ORDER WILL BE CLOSED FROM SUNDAY, DECEMBER 28, TO THURSDAY, JANUARY 1, FOR INVENTORY.

GIFT SUBSCRIPTIONS

Hey, how about a gift subscription to your square dance friends for the next year? It's a good way to kindle a Christmas glow that will last all year and gleam brighter every month when the magazine comes straight to their door. And it's a real bargain if you get the subscriptions in bunches. One subscription, \$2.50; two subscriptions, \$4.75; and three subscriptions \$6.75, or \$2.00 for each subscription beyond the first two. Same way if you want to subscribe for husband, friend or caller for more than one year, which is \$2.50. Two years, \$4.75, and three years, \$6.75. Please send your orders pronto!



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Here's your chance to get a complete library of Sets in Order for the years 1950, 1951, and 1952, done up in our gay red and gold binders, AND including those "rare" back issues we can't sell singly. We're robbing our "morgue" to make this offer. Price for complete sets for each of those three years, \$5.00, or \$15.00 for all three years. This special offer is good ONLY through the holiday season — up to January, 1953, or until our limited supply runs out.

All orders by check or M.O., please. Californians add 3% sales tax.

WHISPERING

By Muriel Nelson of Seattle, Washington

Record: Whispering, Decca 27001

Position: Closed dance position, man's back to center.

Directions for man, lady does counterpart.

Measure

Pattern

- 1-2** **Side, behind, side, and; cross, and, side, back;**
Moving in LOD, step to side left, cross right behind left, step to side left and hold before crossing over in front with right and hold before stepping to side with left and behind with right.
- 3-4** **Side, behind, side, and; cross, and, side, touch;**
Repeat measures 1-2 ending with weight on left and touching right by left.
- 5-8** Repeat measures 1-4 moving in RLOD.
- 9-12** **Ahead, and, step; and, turn, 2, 3; and, back, and, back; and back, 2, 3;**
Take open dance position, step forward left and hold on the "and", step forward right and hold on the "and", then take 3 quick steps turning in toward partner to face RLOD. Continue moving in LOD stepping backward right, left, then quickly right, left, right.
- 13-16** Repeat measures 9-12 moving in RLOD, lady turns to face man on last 3 steps to end in closed dance position, man facing LOD.
- 17-20** **Forward, and, 2, and; quick, 2, 3, —; (Repeat)**
Walk forward left, hold, right, hold, and quickly, left, right, left. Repeat, starting right.
- 21-24** **Step, and, step, and; step, back, step, swing; (Repeat)**
In semi-closed position, both facing LOD and slightly towards center, step left, hold, right, hold, left, right behind left, left, swing right and turn slightly toward wall. Repeat on right and end in open dance position facing LOD.
- 25-28** **Step, and step, and; rock, 2, 3, pivot; (Repeat)**
Step forward left, hold, step forward right, hold; rock forward and back with left, right, left, pivoting on L in toward partner to face RLOD. Repeat on R in RLOD, with man only pivoting to end to face LOD, lady remains facing RLOD.
- 29-32** **Forearm hold and; quick, 2, 3, —; step, and, step, and; turn your girl;**
Hold right forearms and step around partner with left, hold, right, hold, and quickly, left, right, left. Repeat, starting on right, and on last 3 steps, turn lady right face under joined arms to end in closed dance position ready to start again.



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JAY MARTIN at the HAMMOND ORGAN

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a full wheel flounce
flares from a newly
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center .. 16.95
-- sweetheart blouse
-6.95



D. -- three
ruffle blouse



D. -- full whirling "Gypsy"
skirt, with contrasting color
edged ruffle -- sewn with
sparkling love charms - 22.50



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